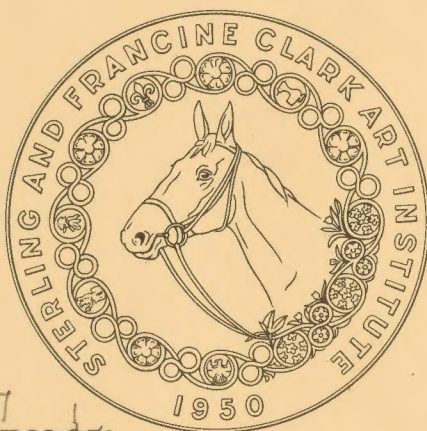


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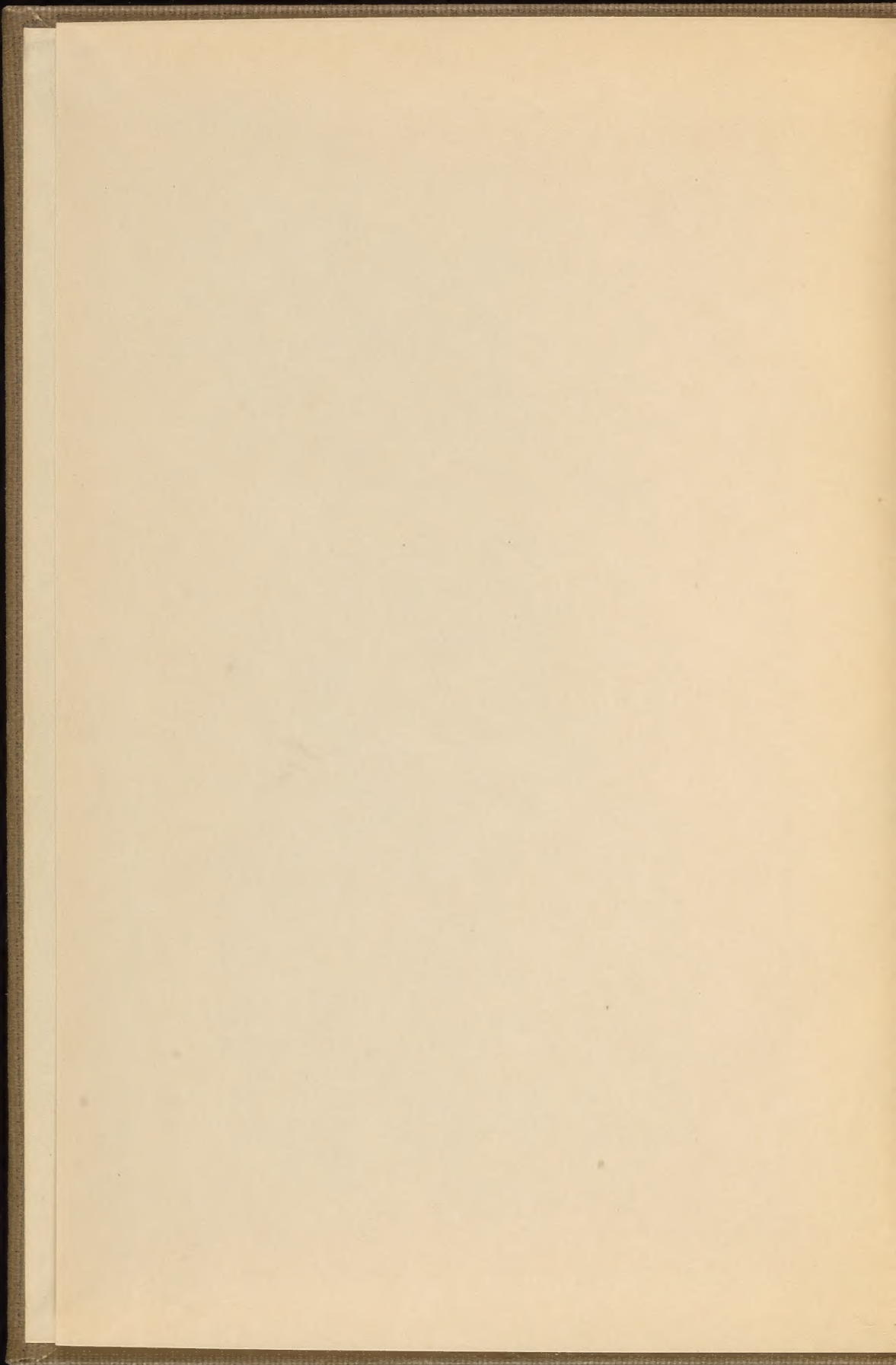
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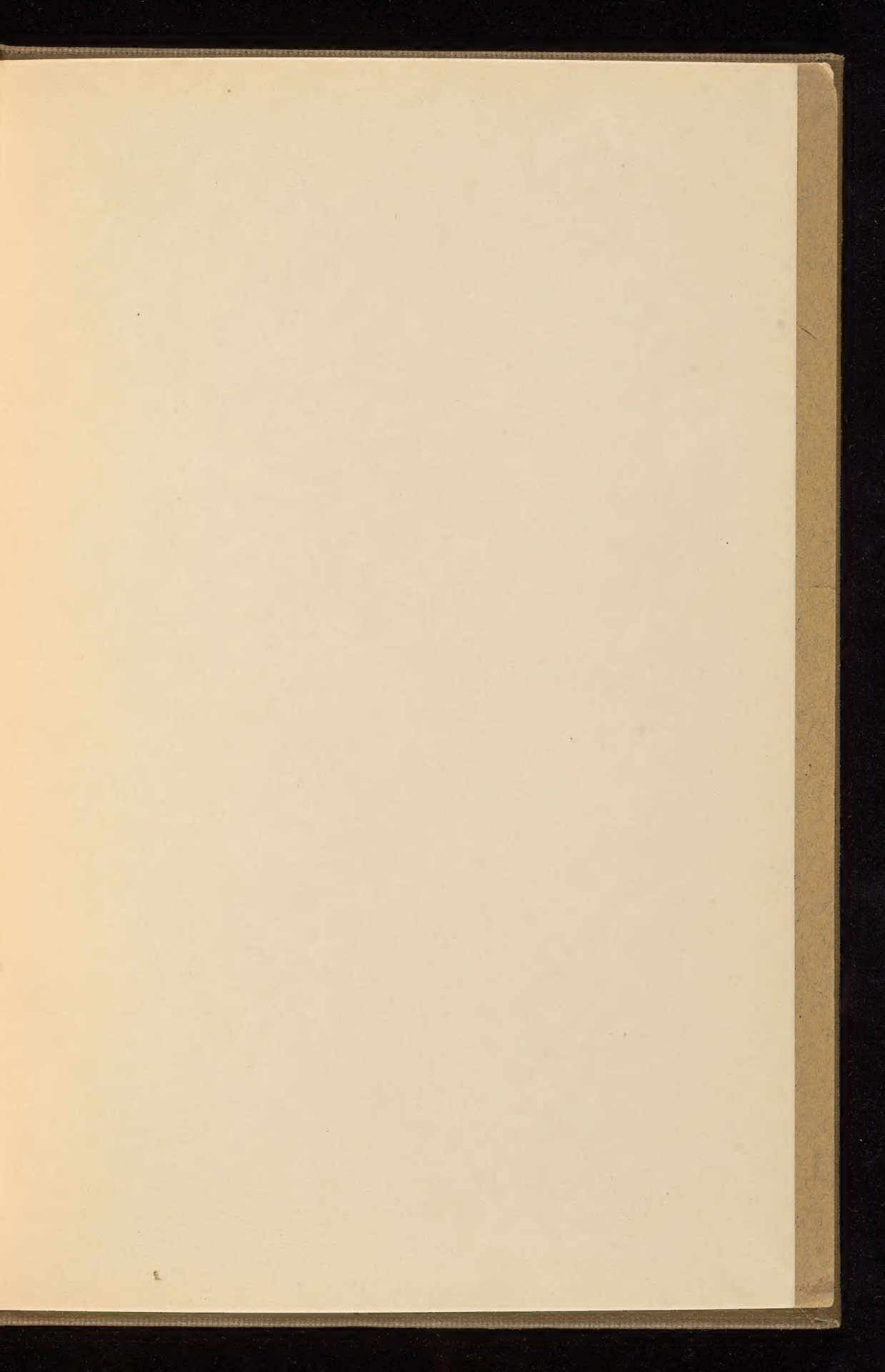
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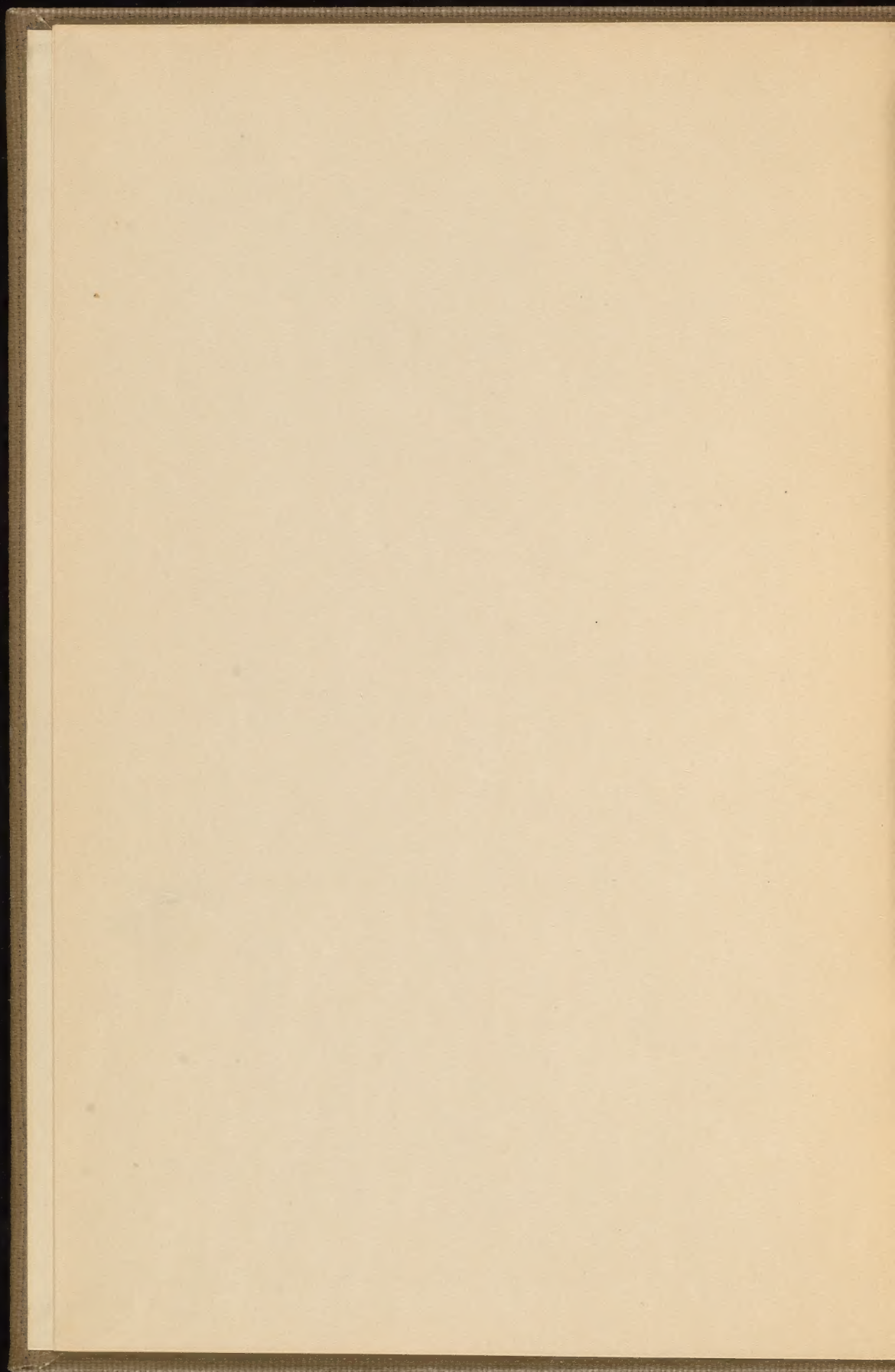
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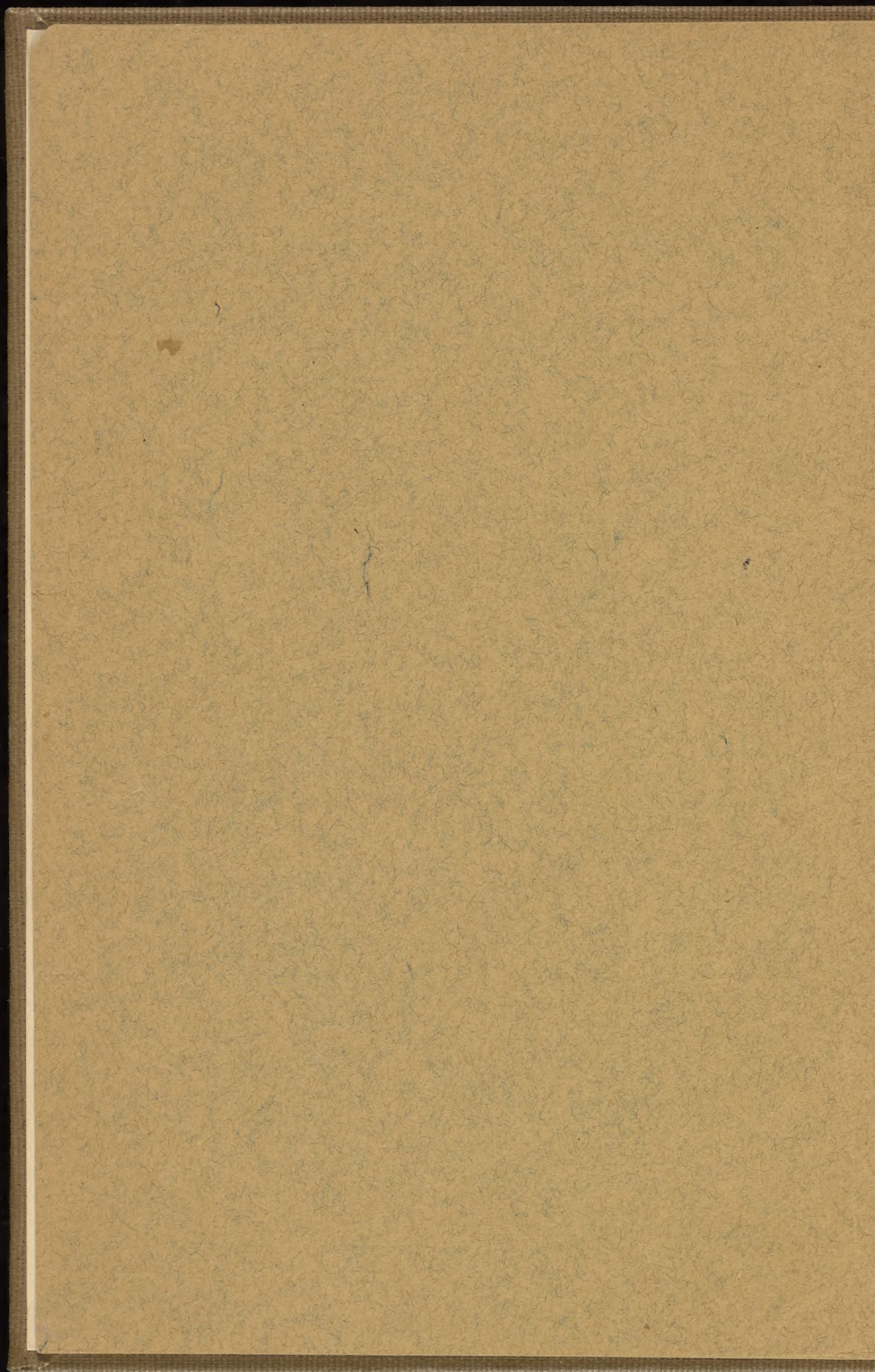


THOMAS:MORAN:N·A:  
M:NIMMO:MORAN:SPE:



·C:KLACKNER·  
·5:EAST·17TH:ST:NEW:YORK·







# A CATALOGUE

OF THE

COMPLETE ETCHED WORKS

OF

*THOMAS MORAN, N. A.*

AND

*M. NIMMO MORAN, S. P. E.*

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ON EXHIBITION AT

C. KLACKNER'S

5 EAST 17TH STREET, NEW YORK.

MARCH, 1889.

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# THOMAS MORAN, N. A.

## MARY NIMMO MORAN.

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WHEN John Ruskin singled out in London a plate, by Thomas Moran for special commendation, in his usual blunt and uncompromising terms, as the best etching that had come out of America, and one of the best that modern art had produced, he did his subject only simple justice. Mr. Moran maintains his supremacy among the artist-etchers of America, in spite of the flight of time and the mutations of methods. As the art has advanced, he has led the van of it. He has aided in advancing it, not rested content in being helped along by its advance. To-day, as ten years ago, he is still the master, whose hand has grown in cunning with practice, whose resources have amplified with experiment, and whose foot, ever ready to tread upon untried ground, still pioneers the way of his brethren in the art to the exploration of new domains, the conquest of new victories, and the solution of problems once held to be impossible of accomplishment, and in which he only recognizes an invitation to attack with triumph.

It is the sturdy Saxon spirit of adventure and progressiveness, expanded by the influence of the land which he has adopted as his own, that has sent this artistic leader to the head of the phalanx that has given to art in America the place of honor and of dignity which is its due. Born of an Irish father and an English mother, at Bolton, Lancashire, England, in 1837, and removed to this country as a boy of seven, Thomas Moran has become as thoroughly native to America as if he had drawn his first breath on its soil. For, indeed, the inspiration of the soil has entered into him. In him American landscape has found its most eloquent historian, and American art its most intrepid champion. During all the long battle he has waged with life, since he began as a wood engraver's apprentice in Philadelphia, he has never wavered from his duty to himself or faltered in his contest with circumstances that would have disheartened many, and difficulties that would have defeated most men. His artistic education may be said to have begun and

ended with his service in this wood engraver's office. When, after three years' experience, he left it, to launch himself upon the tide of fortune, it was to fight his way along with no special counsellor but his own common sense, and no special help save from his own indomitable will.

He devoted himself to water color painting from the start, receiving some encouragement and advice from James Hamilton, the marine painter, a man of extraordinary gifts, not always most effectively applied, who was a next door neighbor to the Morans, in Philadelphia, and who now and then—with the characteristic enthusiasm of the artist—out of his own not over well-stocked purse spared the price of some of the young struggler's drawings, at moments when he needed encouragement. At the age of twenty-three young Moran, finding his strength outgrowing the feebleness of medium of expression, took up painting in oils, and at twenty-five (in 1862) he had accumulated sufficient capital to carry him to England, where he devoted himself largely to the study of Turner's works, in the National Gallery, several of which he copied with loving care. For some years his paintings showed the influence of the great Englishman's example very strongly, both in color and in methods of composition and treatment. But in time he worked out a style for himself, that, with certain modifications in one direction and expansions in another, remains his to-day. Great and growing popularity, as an illustrator of books and magazines—in which employment he has produced several thousands of drawings—led him to remove his studio to New York, where it has since been located, and where his greatest pictures have been produced. After a second trip to Europe—which involved a tour of France, Italy and Germany, in 1866—he made journeys in 1871, 1872, 1873 and 1874 to the great West and Southwest, and to California, the result of which was the production of his "Grand Canon of the Yellowstone," and "The Chasm of the Colorado," which were purchased by the Government, and are now in the Capitol at Washington; his "Mountain of the Holy Cross," his "Ponce de Leon, in Florida," and other magnificent canvases. Then he turned his attention extensively to etching, in connection with which he had experimented as long before as 1857, and in which walk he was destined to reap a fame second only to that which he enjoyed as a painter.

His extraordinary skill as a draughtsman stood him in good stead in his new art, as did also his mastery over the technique of the various processes of engraving. His first plate, etched in 1857, was a small plate after a wood cut by Birket Foster. It is a long step from this little experimental effort to his magnificent "Gate of Venice," etched in 1888, after one of his own pictures painted during a visit to Italy, in 1886, and which is one of the completest as well as one of the largest drawings upon copper ever executed.



Always an experimentalist and an inventor of ways and means in art, he pursued his earlier labors in etching rather as a diversion from his work in color and in black and white, than as a special mission. But, as he advanced, the fascination of the work grew upon him. The limitless possibilities of the needle and acid appealed to his nervous and progressive nature with a special charm. To complete one plate was but to master new methods and processes by which another might be better produced; and so the abundant collection which constitutes his etched work of the present, grew into existence. Success encouraged him in his labors. At every exhibition where they were shown, his etchings won fresh laurels for him. They were accepted by the cognoscenti at their proper value, and hailed by the critics with the applause that was their due. The hard fight which his brush had won, had made the new campaign easier for him, and its result was to secure for Thomas Moran, the etcher, a position commensurate with that which Mr. Moran, the painter, held.

No artist in America—if, indeed, in the world—so completely unites the qualities of the artist and the etcher as Mr. Moran. The same hand which gives us, with the spirited touch of original inspiration, plates in which the delicate poetry, the robust picturesqueness and the superb animation of nature are interpreted by a master, gives us also etchings of the reproductive class, in which the sentiment and feeling of another artist are translated, with a fidelity at once rare in itself and remarkable in its revelations. The versatility of Mr. Moran is on a par with his technical ability and with his sensitiveness to all that is beautiful in art and nature. His original compositions run the gamut of subjects, from placid pasture lands and somnolent old homesteads to the frowning splendor of pinnacled crags, the monstrous magnificence of towering mountain chains, and the tremendous swing and illimitable vastness of the sea. And on each subject that he sets his hand to he also sets his seal. We recognize the symbol of his genius in the fluent lines of the boiling breakers, in the rugged escarpments of the beetling bluffs, and in the tufted masses of verdure which turn the forest arches into the aisles of a temple, and stand in guard upon the landscape like fortresses of nature.

Being a great painter, as well as a great draughtsman, Mr. Moran brings to his etching the double qualities of color and of form. In his etchings we find a splendid glow of color and a flash of light associated with the substance of nature, to which color, air and light give movement and life. In the actual forms of nature he revels in the plenitude of power. The character of a tree; the formation of a rock; the movement of water over a shallow bed, or its sullen swirl in a deep whirlpool; the piling up of fleecy vapors in an airless sky, or the skurry of clouds rent and shattered by the storm, are all to him means for the revelation of his artistic

resources, and invitations to an essay of his strength. His is an eye that notes everything, and that remembers everything; a spirit to which difficulties are but a challenge, and the impossible a superstition to be defied; a resolution that admits of no opposition or defeat, and, above all, a hand schooled to the best lessons of art, tender as a woman's, sensitive as a poet's, and in its energy and will firm as a soldier's, claspings the brush or the pencil, instead of the sword.

The success of Mrs. Mary Nimmo Moran as an etcher is due entirely to her devoted study of nature. Her fidelity to her eternal model is inviolate. Her research into its beauties is profound. In every line she traces upon the copper, her subtle sympathy with nature is revealed. She has not only contemplated the surface, but has fathomed the depths of her material, and learned to reduce the most complicated combinations to organic foundations, and to represent them with a noble simplicity of touch which, while full of power, is also replete with delicate suggestiveness. One notes in her etchings not only the large lines and imposing masses of a landscape, analyzed and simplified to its fundamental dignity, but also a hint, in touches full of exquisite feeling, at the splendid embroidery in which nature garnishes herself. Where feebler and more laborious hands would give us mechanical combinations of lines, as futile substitutes for foliage and sky, she gives us real verdure and sunlight, apparently without an effort, because her knowledge aids her in that most perfect of all arts, the art of concealing labor while achieving its perfected fruits.

Mrs. Moran, like her husband, is foreign by birth, and wholly American in feeling. She dates her nativity from the vicinity of Glasgow (at Strathaven), Scotland. Brought to this country as a child, her artistic tastes lay dormant until her marriage, when constant association and familiarity with her husband's work, aroused in her the latent love for art, which steadily increased until she found herself impelled beyond any power of resistance she might have exercised to the active gratification of her passion. For years her domestic obligations prevented any but the most desultory and insufficient sacrifices of time to her easel; but, in due course, her husband's visits to England, France and Italy, on which she accompanied him, and his tours of the West, afforded her ampler opportunities for experience and consequent development. Devoting herself to work in oils and water colors at first, it was not until late in the '70's that she gave any attention to etching. Her husband's experiments in this direction having aroused her interest, she commenced to devote some of her own time to the art, and the results of her essays were astonishingly successful. Even her earliest plates are strong in poetic feeling, and characterized, as has been critically remarked, by the touch of the true etcher: "nervous, vigorous and rapid, and bitten with a thorough appreciation of the relations of

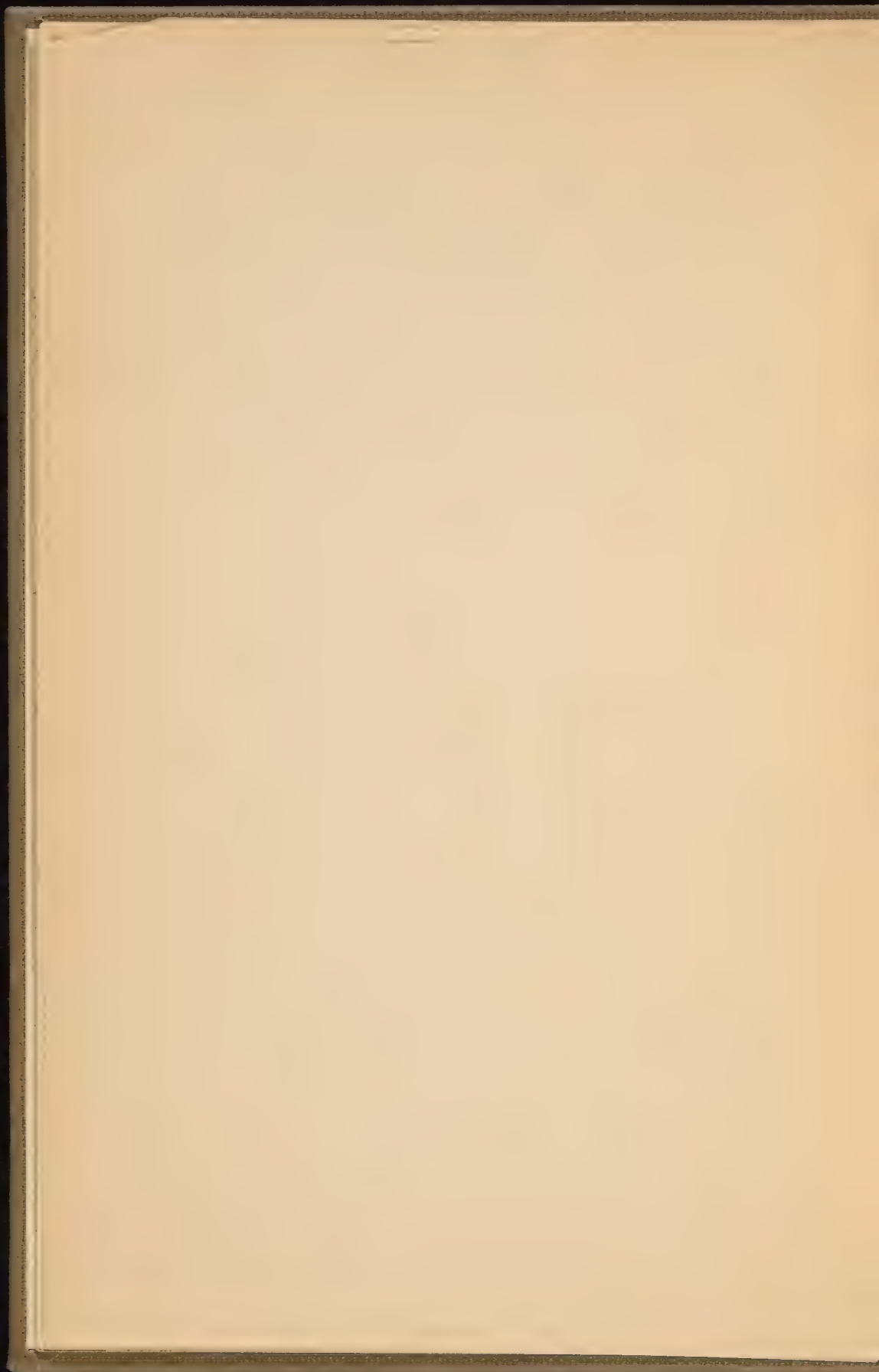


the needle and acid, preferring robustness of line to extreme delicacy." Commencing with work on a small scale, Mrs. Moran has advanced to the accomplishment of large and exacting compositions on the copper, in which her art is exhibited with constantly growing power and completeness, until to-day the signature "M. N. M." to a proof is one of those which the connoisseur and the collector of etchings esteems among the most precious that can be secured for the enrichment of his portfolios.

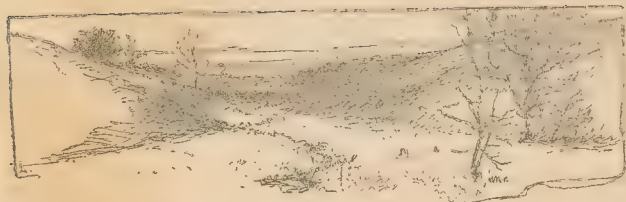
Both Mr. and Mrs. Moran are members of the New York Etching Club, and of the British Society of Painter-Etchers. Mr. Moran is also a member of the National Academy of Design, The American Water Color Society, and the Salmagundi Club, and is an active and powerful participator in all the artistic movements of the day.

New York, March, 1889.

ALFRED TRUMBLE.







# THOMAS MORAN, N. A.

- 1                    A LANDSCAPE. 1856.  
Mr. Moran's first plate. Etched after a wood cut by Birket Foster.  
3¼ x 3¾
- 2                    A LANDSCAPE. 1860.  
After Müller. Second experiment, being a copy of a sketch by Müller.  
3¾ x 5½
- 3                    TWILIGHT. 1878.  
No impression obtainable.  
7¾ x 11
- 4                    TWILIGHT. 1888.  
Impression with mezzotint added.  
7¾ x 11                    \$10.00
- 5                    A BAZAAR. 1878.  
4½ x 3¾                    2.50
- 6                    BRIDGE AND TREES. 1878.  
8 x 4¼                    5.00
- 7                    A SHED—NEWARK MEADOWS. 1878.  
No Impression obtainable.

- 8                                   A PAH-UTE GIRL. 1878.  
From a sketch by the artist in Southern Utah. Never before printed.  
8¼ x 5¾ 6.00
- 9                                   THE EMPTY CRADLE. 1878.  
A Pah-Ute woman mourning at the cradle of her dead baby From a  
photograph from life made by the etcher in Utah.  
7¾ x 5¾ 8.00
- 10 THE HEAD OF THE YELLOWSTONE RIVER. 1878.  
This plate has never before been shown.  
6¼ x 8½ 5.00
- 11                                   A RUSTIC BRIDGE. 1879.  
An unfinished plate of a pastoral landscape on a showery day, with  
rainbow.  
5 x 7¾ 5.00
- 12                                   A STUDY OF WILLOWS. 1879.  
Etched from a sketch from nature. Printed with a tone for cloud effects.  
2¾ x 6¾ 2.00
- 13                                   THE LIGHTHOUSE. 1879.  
A curious experiment of a very dramatic subject, made by etching on  
the back of another plate. The spots in the print are imperfections  
in the surface of the plate. Printed for the first time.  
10½ x 7¾ 8.00
- 14                                   CONWAY CASTLE. 1879.  
After J. M. W. Turner. The original painting, in oil, of this picture is in  
the possession of the etcher. It was painted in 1812-14. This plate,  
though etched in 1879, is now published for the first time.  
16 x 20¾ 30.00
- 15                                   IN THE NEWARK MEADOWS. 1879.  
5½ x 8¾ 5.00
- 16                                   LOOKING OVER THE SAND DUNES—EAST-  
HAMPTON. 1880.  
6 x 11¾ 10.00
- 17                                   THREE-MILE HARBOR. 1880  
4¼ x 5¾ 5.00
- 18                                   THE RAINBOW. 1880.  
Remarkably delicate plate.  
3¾ x 7¾ 5.00



- |     |   |       |
|-----|---|-------|
| 19  | MONTAUK PONDS. 1880.<br>A plate that is particularly noticeable for its purity of line.<br>3¾ x 7½  | 5.00  |
| 20  | MONTAUK POINT. 1880.<br>5⅝ x 7¾   | 5.00  |
| 21  | "THE RESOUNDING SEA." 1880.<br>An etching from nature.<br>5¾ x 11½  | 10.00 |
| 22  | A SOUTHERLY WIND. 1880.<br>A study at East Hampton, L. I., etched from nature.<br>4¼ x 7  | 5.00  |
| 23  | A ROAD NEAR THE SEA—EASTHAMPTON. 1880.<br>8 x 11¼   | 10.00 |
| 24  | AN EAST HAMPTON FIRE-PLACE. 1880.<br>5½ x 8½  | 5.00  |
| 25  | TOWER FALLS—YELLOWSTONE PARK. 1880.<br>From an original sketch by the artist. A plate with a simple and remarkably vigorous foreground, and the brilliancy of a sunburst mingling with the mist from the fall.<br>11 x 7¾ | 10.00 |
| 26  | TOWER FALLS. 1880.<br>6 x 8½  | 2.50  |
| 27  | ON THE SAND HILLS—EASTHAMPTON. 1880.<br>An experiment on a German silver plate. Unfinished.<br>5⅝ x 6⅝  | 5.00  |
| 27A | THE COYOTE—ARIZONA. 1880.<br>A combination of mezzotint and etching published in S. R. Koehler's "Etching." (Cassell & Co.) Six copies only are for sale.<br>5¾ x 8¾  | 8.00  |
| 28  | CHURCH OF SAN JUAN—NEW MEXICO. 1881.<br>An old mission church in the Pueblo country, with figures of Indians.<br>7¾ x 11½   | 10.00 |
| 29  | BRIDGE IN THE PASS OF GLENCOE—SCOTLAND. 1882<br>Combination of mezzotint and etching. Five impressions.<br>9¼ x 11½   | 10.00 |
| 30  | STRATHAVEN CASTLE—SCOTLAND. 1882.<br>5¾ x 7¾  | 5.00  |

- 31            BRIDGE IN PASS OF GLENCOE. 1882.  
 Small plate for the catalogue of the N. Y. E. C. The etcher has also  
 made a large plate of this subject from original paintings in oil and  
 water colors by himself. 2.50  
 $3\frac{5}{8} \times 5\frac{7}{8}$
- 32            PORT MADOC—WALES. 1882. 10.00  
 $8 \times 12$
- 32A           HARLECH CASTLE—WALES. 1882.  
 A clean impression of the first state of the plate, showing the foundation  
 in etched lines. No impressions for sale. 10.00  
 $7\frac{1}{4} \times 11\frac{3}{8}$
- 33           HARLECH CASTLE—WALES. 2d State. 1882.  
 Only one impression. 10.00  
 $7\frac{1}{4} \times 11\frac{3}{8}$
- 34           HARLECH CASTLE. 3d State. 1888.  
 This shows the plate fully mezzotinted, rich in color, and vivid in effect. 10.00  
 $7\frac{1}{4} \times 11\frac{3}{8}$
- 35           A TOWER OF CORTEZ—MEXICO. 1883. 10.00  
 $11\frac{1}{2} \times 9\frac{1}{2}$
- 35A           AN ENGLISH RIVER. 1882. 10.00
- 36           AN APPLE ORCHARD—EASTHAMPTON, L. I. 1883.  
 Etched directly from Nature. A close study of the peculiarly distorted  
 and picturesque forms of fruit trees warped by sea winds.  
 Only five impressions for sale,  
 One satin impression, - - - - - 25.00  
 Four on Japanese paper, - - - - - @ 20.00  
 $11\frac{3}{4} \times 17\frac{1}{2}$
- 37           THE BEACH—FRESH PONDS, L. I. 1883.  
 Etched directly from Nature. A scene on the beach, looking in-shore. 15.00  
 $12 \times 18$
- 38           STUDY OF BUTTONWOOD AND APPLE  
 TREES. 1883. .00  
 $9\frac{1}{2} \times 6\frac{1}{2}$
- 39           SUNRISE—THE POND, EASTHAMPTON, L. I. 1883.  
 An impression from an unfinished plate. Published in the *American*  
*Art Review.*  
 $4\frac{1}{4} \times 7$
- 40           LANDSCAPE. 1883.  
 After John Linnell. 2.50  
 $4\frac{1}{4} \times 5\frac{3}{8}$



- 41 THE CASTLE OF SAN JUAN D'ULLOA,  
VERA CRUZ, MEX. 1884.  
This fortress guards the entrance to the harbor of Vera Cruz, and is one  
of the most picturesque objects to be found on the American coast-  
line. The castle is of ancient origin. The etching is from a picture  
in water-colors by the artist. Five impressions. @ 10.00  
11¾ x 10¼
- 42 COMMUNIPAW, N. J. 1884.  
A copy of the artist's picture, executed partly in aquatint. 10.00  
10 x 11½
- 43 COMING TO ANCHOR. 1885.  
After a painting by Harry Chase. Published by C. Klackner.  

Remark Proof on Parchment (all sold)	-	-	-	-	-	\$45.00
Remark Proofs on India paper (all sold)	-	-	-	-	-	30.00
Artist's Proofs on India paper (all sold)	-	-	-	-	-	18.00
India Prints, - - -	-	-	-	-	-	7 50

11¼ x 20½
- 44 NIAGARA—FROM THE CANADIAN SIDE. 1885. 15.00  
8½ x 17½
- 45 "THE MUCH RESOUNDING SEA." 1886.  
From the original painting by T. Moran, in the possession of the Palma Club.  
Published by C. Klackner in several states.  

Remark Proofs on Parchment (all sold)	-	-	-	-	-	\$75 00
Remark Proofs on Satin (all sold)	-	-	-	-	-	75 00
Remark Proofs on Japanese paper, - - -	-	-	-	-	-	45.00
Artist's Proof on Japanese paper, - - -	-	-	-	-	-	30.00

14¾ x 32½
- 46 LANDSCAPE. 1886.  
Etched from the painting by Rousseau, in the Morgan Collection.  
496 x 8½
- 47 LANDSCAPE. 1886.  
After Daubigny. Etched from the original for the catalogue of the  
Stewart Collection.  
5½ x 8¾
- 48 LANDSCAPE. 1886.  
Etched from the painting by Daubigny in the Morgan Collection.  
456 x 8½
- 49 A WRECK — MONTAUK. 1886.  
From a painting in oil by T. Moran. Published in the catalogue of the  
artist's sale in 1886. 5.00  
6 x 7¾
- 50 THE PASS OF GLENCOE. 1886.  
From a painting in oil by T. Moran. 5.00  
5¾ x 7¾





59

## A BIT OF OLD JERSEY. 1887.

With remark, "The Oranges." Etched as a special ticket of admission to the Loan Exhibition of Etchings, held under the auspices of the Young Men's Christian Association of The Oranges, N. J., March, 1888.

 $3\frac{1}{4} \times 5\frac{3}{8}$ 

60

## THE SOUTH DOME — YOSEMITE VALLEY. 1887.

A portion of the Valley seen from one of the cliffs. This plate is published in "Picturesque California." Three proofs only are for sale.

 $11\frac{3}{4} \times 8\frac{1}{4}$ 

10.00

61

## THE GATE OF VENICE. 1888.

The original picture was painted in 1886, when the artist visited the City of the Sea, and attracted universal attention at the Academy of Design, where it was first exhibited. The etching began immediately thereafter, occupied the artist upwards of two years, and is by far the most important and completely artistic and elaborate plate that he has produced. Mr. Moran has achieved an extraordinary degree of success in the preservation of the subtle qualities of color and the brilliant luminosity of his painting.

Remark Proofs on Parchment, limited to 75 Impressions, (all sold) - \$75.00

Remark Proofs on Japanese paper, limited to 150 Impressions, (all sold) 45.00

Artist's Proofs on Japanese paper, limited to 150 Impressions, - - 30.00

PLATE TO BE DESTROYED.

 $18 \times 31\frac{3}{8}$ 

62

THE MOUNTAIN OF THE HOLY CROSS,  
COLORADO. 1888.

Etched after Mr. Moran's original picture in the possession of A. W. Bell, of Colorado.

Remark proofs on parchment, - - - - - \$75.00

Remark proofs on Japan, - - - - - 60.00

Artist's proofs on Japan, - - - - - 45.00

 $18\frac{1}{2} \times 26\frac{1}{2}$ 

63

## LANDSCAPE. 1888.

After Geo. Inness.

A combination of mezzotint and acid line admirably calculated to reproduce the rich color scheme of the original picture.

Five copies for sale - - - - - @ 5.00

 $5\frac{1}{2} \times 7\frac{1}{2}$ 

64

## A TURKISH RUIN. 1888.

Etched from a painting by N. Diaz.

 $4\frac{7}{8} \times 7$ 

65

## WOMAN SEWING. 1888.

Etched from a painting by J. F. Miller

 $5 \times 7$ 

66

## CATTLE ON THE COAST. 1888.

Etched from a painting by C. Wiggins

 $4\frac{1}{4} \times 6\frac{1}{4}$

## 67

A small etching of the large plate by the artist, after his own picture, which is published by C. Klackner. A few signed proofs.

3 x 6

2.50

## 68

Mezzotinted in 1888. The same plate as No. 50 Etched from a painting in oil.

 $5\frac{7}{8} \times 7\frac{3}{4}$ 

5.00

## 69

The same plate as No. 49. Mezzotinted in 1888.

 $5\frac{7}{8} \times 7\frac{3}{4}$ 

5.00

## 70

After Daubigny.

A reproduction, by the etcher, of the original in the Collection of James H. Stebbins, Esq., of New York City.

 $4\frac{3}{4} \times 8\frac{1}{2}$ 

## 71

Etched by S. J. Ferris, 1879.



M. NIMMO MORAN, S. P. E.

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*All numbers marked thus \* are by Mrs. Moran.*

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NOTE.—With but few exceptions, all of Mrs. Moran's plates have been etched directly from nature.

- \*1      THE ST. JOHN'S RIVER. 1879.  
First experiment. Etched on the back of a visiting card plate.  
1 $\frac{7}{8}$  x 4 $\frac{1}{4}$
- \*2      BRIDGE OVER THE BUSKILL,  
EASTON, PA. 1879.  
This is Mrs. Moran's second experiment in etching. Her advance is shown in it in the confidence of her line, almost worthy of an experienced etcher.  
6 $\frac{3}{4}$  x 3 $\frac{3}{4}$  5.00
- \*3      BRIDGE OVER THE DELAWARE,  
EASTON, PA. 1879.  
A covered bridge of the older type, with a railroad bridge seen beyond it. The plate lacks the decision characteristic of the artist's later work, but its very hesitancy of touch lends it a special charm. It is one of the plates most esteemed by the etcher herself.  
5 $\frac{3}{4}$  x 8 $\frac{3}{4}$  10.00
- \*4      EASTHAMPTON BARRENS. 1879.  
The rapid growth of the etcher's technique is distinctly marked in this plate.  
6 $\frac{1}{4}$  x 10 $\frac{1}{2}$  10.00
- \*5      NEWARK, N. J., FROM THE PASSAIC. 1879.  
3 $\frac{3}{4}$  x 6 $\frac{3}{4}$  5.00
- \*6      HAY-RICKS—NEWARK MEADOWS. 1879.  
3 $\frac{5}{8}$  x 6 $\frac{3}{4}$  5.00
- \*7      SPRING-TIME—EASTHAMPTON. 1882.  
A fork of the roads at the edge of a stunted wood. Excellent indication of the comparative barrenness of the season.  
7 $\frac{1}{4}$  x 7 $\frac{3}{4}$  5.00

- \*8 THREE-MILE HARBOR—L. I. 1880.  
4½ x 7 5.00
- \*9 SOLITUDE. 1880.  
Etched for the *American Art Review*. Only three impressions.  
5¾ x 7¾ 5.00
- \*10 TWILIGHT—EASTHAMPTON. 1880.  
Combination of etching and Scotch stone tint.  
One of the most noteworthy of the artist's Long Island sketches. The treatment of the road in the foreground is a masterpiece of observation and technique.  
7¾ x 11¾ 10.00
- \*10A TWILIGHT—SMALL PLATE. 1880.  
3 x 5¼ 2.50
- \*11 SANDY PATHS—EASTHAMPTON, L. I. 1880.  
11¼ x 7¾ 10.00
- \*12 AN OLD HOMESTEAD—EASTHAMPTON, L. I. 1880.  
The gable end of an ancient Long Island homestead, with a portion of the orchard and the barns.  
7¾ x 11¾ 10.00
- \*13 NEAR THE BEACH—EASTHAMPTON. 1881.  
5½ x 7½ 5.00
- \*14 THE CLIFF DWELLERS OF NEW YORK. 1881.  
A Reminiscence of "Shanty Town."  
8 x 12 10.00
- \*15 A CITY FARM—NEW YORK. 1881.  
A plate which represents the space between 56th and 57th street, on Twelfth avenue at a period when the builders were invading "Shanty town," and setting up French flats by the block. This plate was reproduced in *Harper's Weekly*.  
6 x 10¼ 10.00
- \*16 THE GOOSE POND—EASTHAMPTON. 1881.  
A place which did much to earn the etcher her first fame. Upon the merits of this plate, in 1882, Mrs. Moran was elected one of the original fellows of the Society of Painter-Etchers, of London.  
7 x 9 8.00
- \*17 FROM A HILL-TOP—EASTHAMPTON. 1881.  
4¾ x 6¾ 5.00
- \*17A FOUR-ARCHED BRIDGE—EASTON, PA. 1881.  
A rustic stone bridge over the Bushkill Creek. Drawn in midsummer.  
6½ x 7¾ 5.00



- \*18 BETWEEN THE SAND DUNES. 1881.  
 $4\frac{1}{2} \times 7$  5.00
- \*19 MOUNT PARNASSUS — EASTON, PA. 1881.  
 $5 \times 7\frac{3}{4}$  5.00
- \*20 "A WILLOWY BROOK" — EASTON, PA. 1881.  
 $11\frac{3}{4} \times 5\frac{3}{4}$  10.00
- \*21 EVENING — EASTHAMPTON. 1881.  
 A charming study, with a colorful effect of the setting sun.  
 $7\frac{5}{8} \times 4\frac{1}{2}$  5.00
- \*22 STUDY OF SCRUB OAK — AMAGANSETT. 1881.  
 Especially noteworthy is the simple yet effective indication of the foreground of sand, with tussocks of beach grass.  
 $7\frac{1}{2} \times 10$  8.00
- \*23 THE PASSAIC MEADOWS. 1881.  
 A typical New Jersey landscape, under a cloudy evening effect. After a painting by herself.  
 $5\frac{1}{2} \times 8\frac{3}{4}$  5.00
- \*24 "COCHRANES, O' THE CRAIG" — STRATHAVEN, SCOTLAND. 1882.  
 The first state of a picturesque subject, etched with much force.  
 $9\frac{3}{4} \times 12$  10.00
- \*25 "COCHRANES, O' THE CRAIG" — STRATHAVEN, SCOTLAND. 1882.  
 2d State,  
 $9\frac{3}{4} \times 12$  10.00
- \*26 CONWAY CASTLE — WALES. 1882.  
 Large and dignified masses, treated with great firmness and strength. The castle is seen over a beach at low tide, on which boats are stranded.  
 $6\frac{1}{2} \times 9\frac{1}{2}$  8.00
- \*27 A GLIMPSE OF CONWAY. 1882.  
 Conway Castle, viewed from the causeway through a vista of trees. The roulette has been used to enrich the effect of the strong etched line.  
 $6\frac{1}{2} \times 9\frac{1}{2}$  5.00
- \*28 EVENING ON THE ST. JOHN'S RIVER, FLORIDA. 1882.  
 A sunset with the coppery sun declining in banks of cloud. A flower boat is in the foreground and in the distance the town is dimly seen.  
 $5\frac{7}{8} \times 11\frac{3}{8}$  10.00

- \*29 "TWEEN THE GLOAMING AND THE MIRE." 1883.  
This is one of the finest plates the artist has produced. It shows in a most marked degree the intense appreciation of those broad and simple qualities that especially distinguish the works of the true painter-etcher. The combination of mezzotint with etching is shown in this plate in its very best form and use.  
 $7\frac{1}{2} \times 11\frac{1}{2}$  10.00
- \*30 SUMMER — EASTHAMPTON. 1883.  
A very vigorous study from nature. One of the etcher's plates most esteemed among artists and connoisseurs as being completely expressive of her ability.  
 $11\frac{3}{8} \times 9\frac{1}{4}$  10.00
- \*31 A SASSAFRAS GROVE—EASTHAMPTON, L. I. 1883.  
A vigorous study of picturesque ground and tree forms, with a glimpse of sky, relieved by light clouds.  
 $11\frac{1}{2} \times 7\frac{3}{4}$  10.00
- \*32 MY NEIGHBOR'S HOME—EASTHAMPTON. 1883.  
 $7\frac{1}{2} \times 11\frac{3}{8}$  10.00
- \*33 A STORMY EVENING—EASTHAMPTON. 1883.  
This plate is unfinished, but is full of the best qualities of the etcher's work, and in its present state is very interesting to collectors for that reason.  
 $9\frac{1}{2} \times 11$  10.00
- \*34 GARDINER'S BAY—FROM FRESH PONDS, L. I. 1884.  
 $8 \times 11\frac{3}{4}$  10.00
- \*35 ROUND POND—BRIDGEHAMPTON, L. I. 1884.  
In this plate the touch of the etcher is seen at her best. In foreground, middle distance and sky her command of the forms and suggestions of nature is completely shown. The plate is intended to be completed as a moonlight, and only six proofs will be sold in this State.  
 $10 \times 11\frac{1}{2}$  10.00
- \*36 LOOKING SEAWARD — LONG LANE, EASTHAMPTON, L. I. 1884.  
A country road in the foreground with ponds and the sea beyond, the village showing in the middle distance on the left. This plate is a very fine example of the etcher's breadth and simplicity of treatment.  
 $8\frac{1}{2} \times 17\frac{1}{4}$  15.00
- \*37 HOOK POND — EASTHAMPTON, L. I. 1884.  
One of the many ponds that indent the coast. Remarkable for the fine natural balance of the masses of the subject and for the simple and characteristic treatment of the foreground.  
 $9\frac{3}{4} \times 11\frac{1}{2}$  10.00

\*38 THE HAUNT OF THE MUSKRAT—  
EASTHAMPTON. 1884.

This plate was wisely selected for Mr. Koehler's work on "Etching" as a fine example of pure line. Only twelve copies are for sale.

$4\frac{1}{2} \times 11\frac{1}{4}$	8.00
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## \*39 SWAMP GRASSES—EASTHAMPTON. 1884.

$4\frac{3}{4} \times 11\frac{1}{2}$	5.00
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\*40 THE MONTAUK HILLS, LONG ISLAND. 1884.

A view taken from near the lighthouse on a cloudy day. The horizon is lighted up and the sea catches a brilliant gleam from it. The rolling ground is expressed in large masses and simple lines.

$7\frac{3}{4} \times 11\frac{1}{2}$	10.00
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\*41 "HOME, SWEET HOME." 1885.

The home of John Howard Payne, Easthampton, L. I. Published by  
C. Klackner.

15 $\frac{7}{8}$ x 13	15.00
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\*42 GEORGICA POND—LOOKING SEAWARD. 1885.

Published by C. Klackner.

$10\frac{3}{4} \times 16\frac{1}{2}$ .	15.00
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\*43 THE EDGE OF GEORGICA POND, L. I. 1885.

An exceptionally fine example of pure line ; especially subtle and effective in the simplicity of its details. Published by C. Klackner.

7½ x 11½	7.50
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\*44 OLD LINDENS—NEAR EASTHAMPTON. 1885.

A powerful study from nature, full of local color and spirit. The value and capacity of pure etching is fully illustrated in it. Published by C. Klackner.

71½ x 11¼	7.50
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\*45 "WHERE THROUGH THE WILLOWS CREAKING  
LOUD, IS HEARD THE BUSY MILL." 1886.

19½ x 29½	30.00
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\*46 THE HAUNTED HOUSE — EASTHAMPTON. 1886.

A plate full of romantic sentiment and pathetic feeling. The sense of weird desolation is strikingly expressed. The decay and ruin of man have touched the landscape and left their impress there. The composition is full of the feeling of nature, and is a fine example of the artist's skill.

15 1/4 x 19	15.00
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\*47 THE BATHERS. 1886.

From a painting by Thos. Moran. Made for the catalogue of Mr. Moran's sale in 1886.

$$6\frac{3}{4} \times 5\frac{3}{4} \qquad 2.50$$



- \*48                    THE EDGE OF THE FOREST. 1886.  
 After Thos. Moran. This plate was executed for the catalogue of Mr.  
 Moran's sale in 1886.  
 $7\frac{3}{8} \times 5\frac{3}{4}$  2.50
- \*49                    LANDSCAPE. 1886.  
 After Diaz.  
 $5\frac{5}{8} \times 7$
- \*50                    WOODED LANDSCAPE. 1886.  
 Etched from a painting by Thos. Moran.  
 $5\frac{3}{4} \times 7\frac{3}{4}$  2.50
- \*51                    UNDER THE OAKS—GEORGICA POND. 1887.  
 (OLD OAK TREES) EASTHAMPTON.  
 A powerful study from nature of a characteristic Long Island landscape,  
 etched with great boldness and vigor. This is in composition and  
 execution the most important plate Mrs. Moran has produced, and  
 the most comprehensive in its exhibition of the qualities and resources  
 of her art as an etcher.  
 Remark Proofs on Parchment, limited to 25 impressions, - - \$60.00  
 Remark Proofs on Japanese paper, limited to 100 impressions, - - 30.00  
 Artist's Proofs on Japanese paper, limited to 100 impressions, - 20.00  
 PLATE DESTROYED.  
 $19\frac{1}{2} \times 30\frac{3}{4}$
- \*52                    POINT ISABEL, FLORIDA. 1887.  
 A beach road, with a lagoon on one hand protected by a reef, and the  
 ocean, with a steamship on the horizon, and on the other a line of  
 sand dunes, crowned with palmettoes.  
 $10 \times 19$  15.00
- \*53                    POINT ISABEL, FLORIDA. 1887.  
 $3 \times 6$  2.50
- \*54                    A FLORIDA FOREST. 1887.  
 $17\frac{3}{4} \times 14\frac{1}{2}$  15.00
- \*55                    THE BORDERS OF LAKE ISABEL—  
 FLORIDA. 1887.  
 $10\frac{5}{8} \times 19\frac{3}{4}$  15.00
- \*56                    THE ROSE WALK—VILLA ALEXANDRIA,  
 FLORIDA. 1887.  
 A characteristic Florida landscape. Admirably rendered.  
 $8\frac{3}{4} \times 5\frac{3}{4}$  5.00

\*57

A CALIFORNIA FOREST. 1888.

After the painting by T. Moran. A translation of the original re-enforced with the roulette into a close suggestion of the rich color of the painting, notable for the firmness of the drawing and the refined delicacy of the etched line. Of this plate four copies only are for sale.

$11\frac{7}{8} \times 8$ .

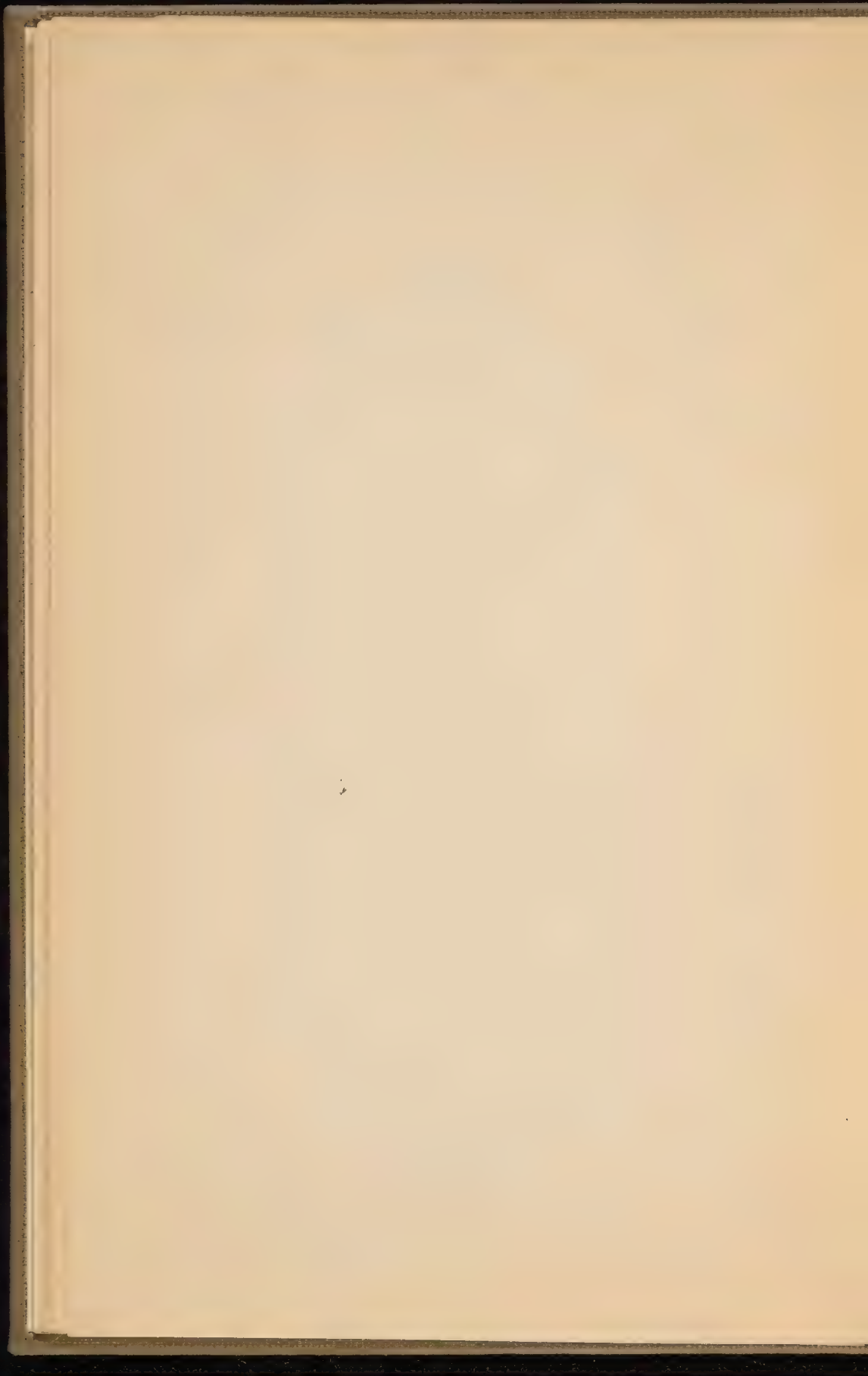
10.00

\*58

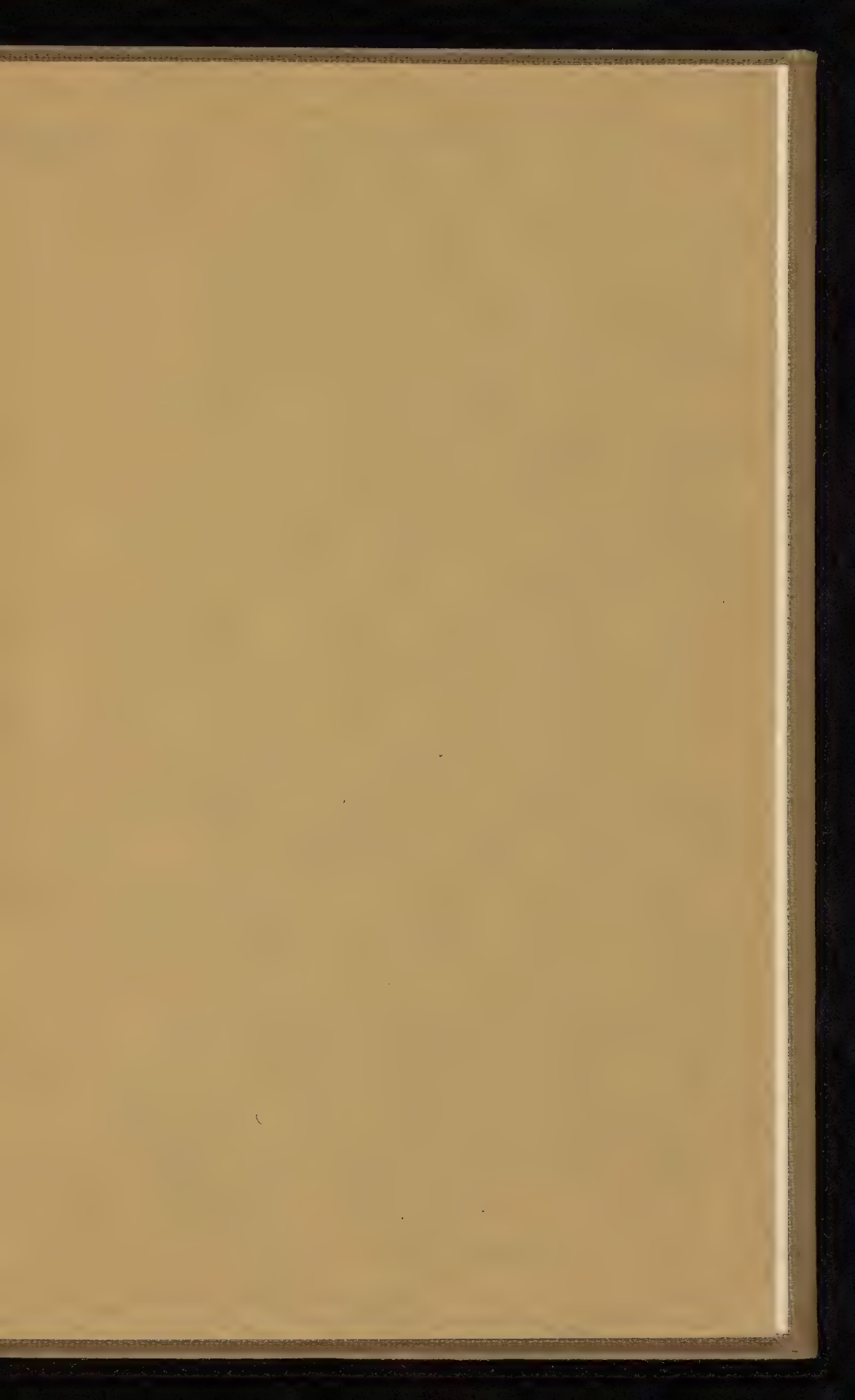
LANDSCAPE. 1888.

Etched from a painting by T. Rousseau.

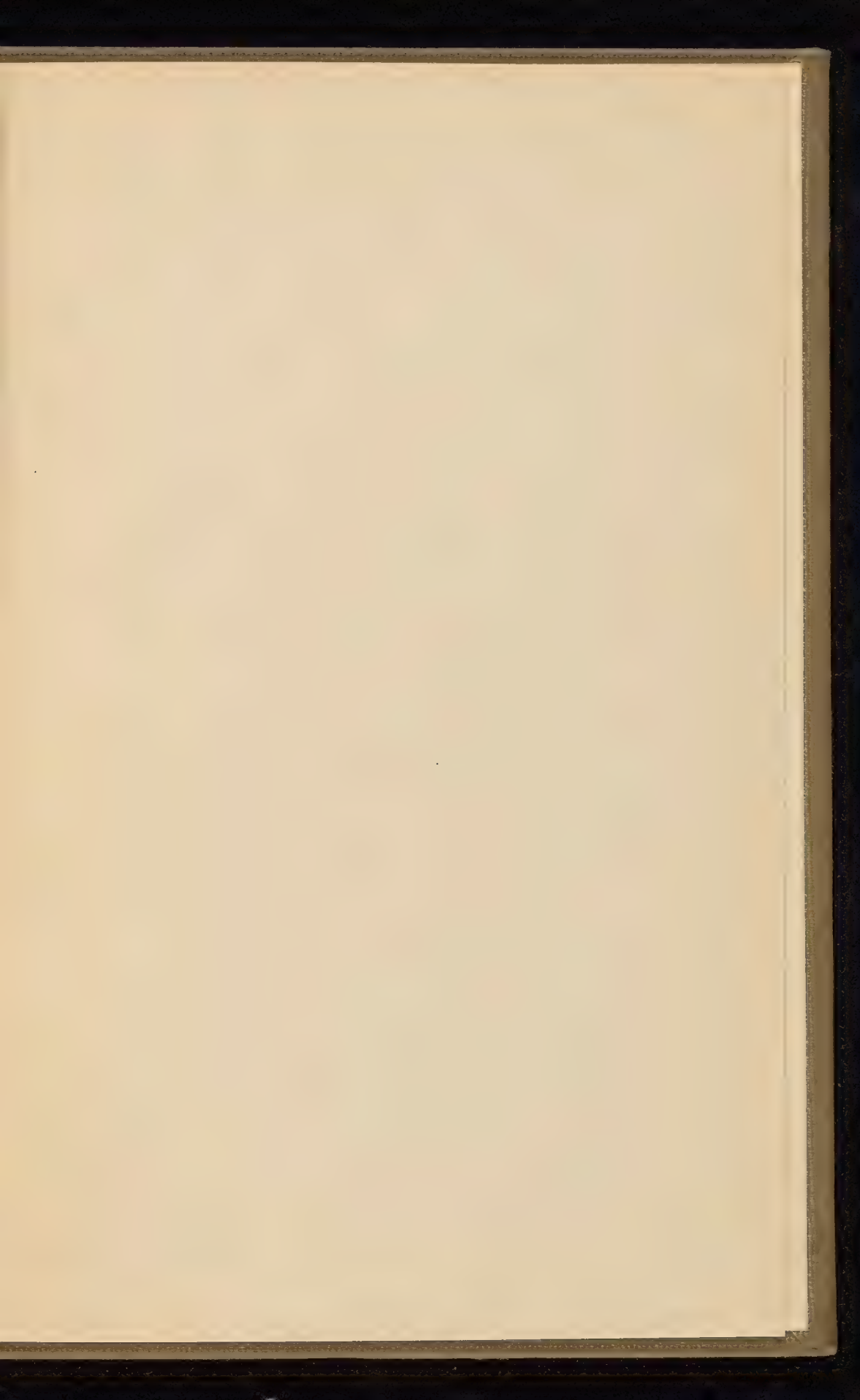
$4\frac{1}{2} \times 7\frac{1}{2}$



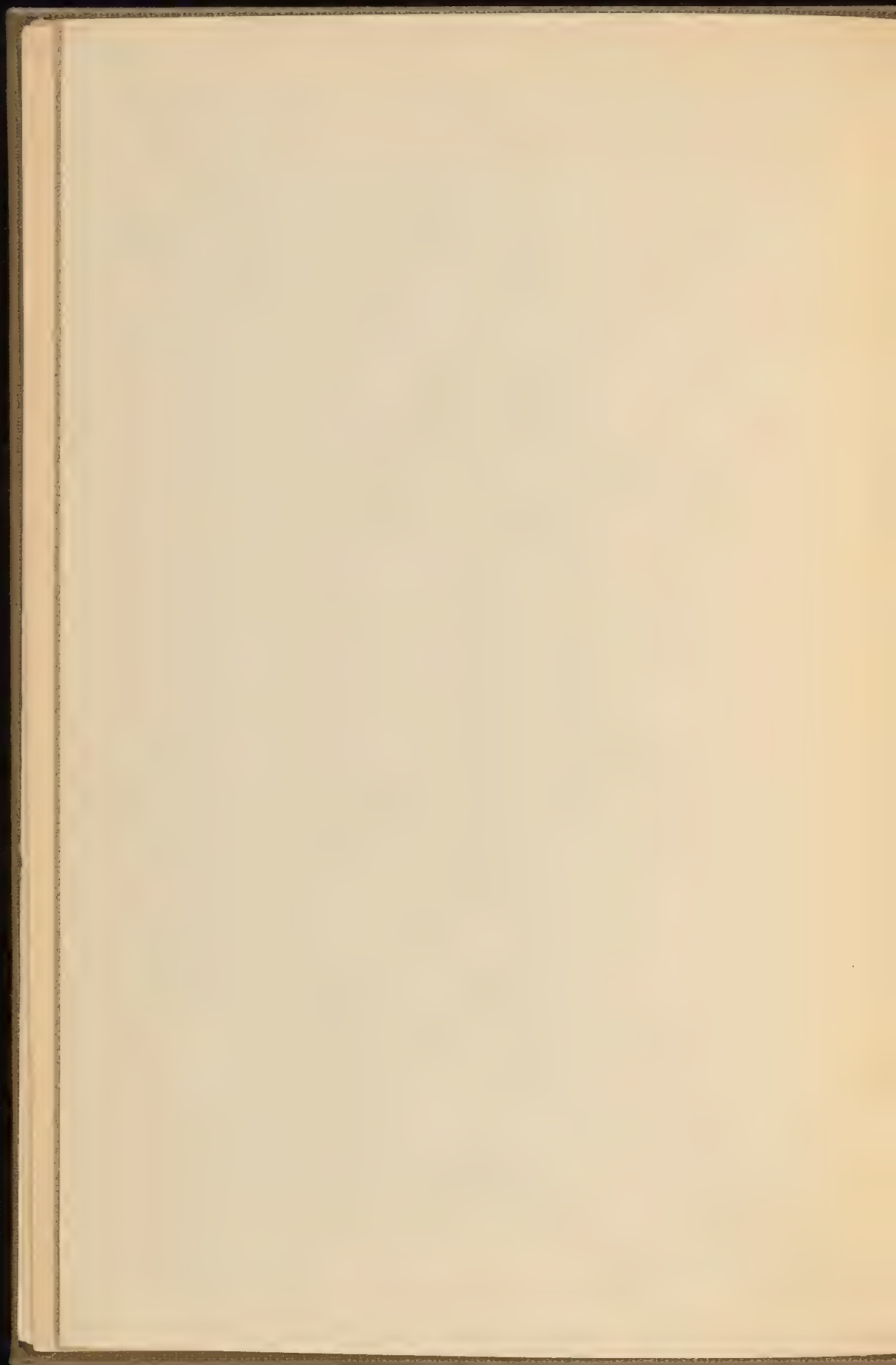


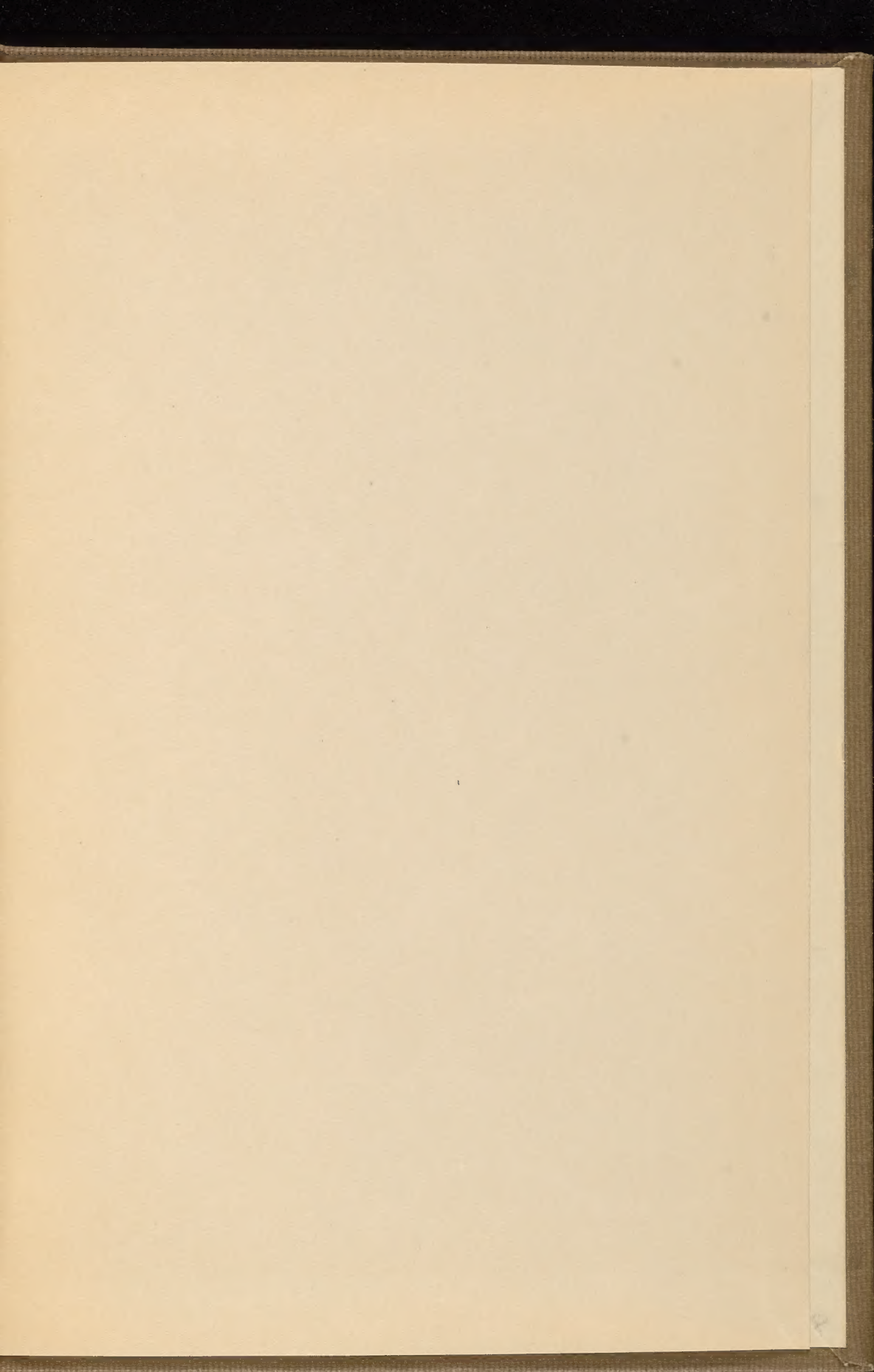






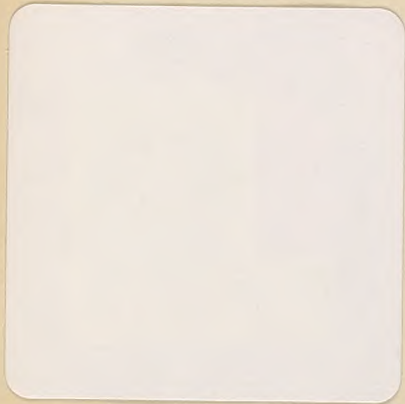






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